



# SO WHAT ABOUT SEWING

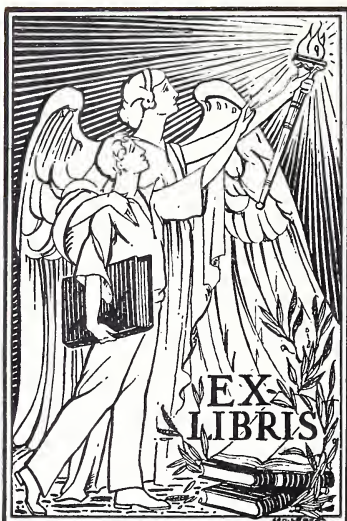
A COMPLETE GUIDE

Volume 2

Large Type Edition

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AMERICAN FOUNDATION  
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# SO WHAT ABOUT SEWING

## General Contents

<u>VOLUME 2</u>	Page
PART 3 - PROJECT SEW.....	138
WORKING WITH THE BASIC PATTERN..	140
GENERAL STEPS FOR MAKING YOUR GARMENT.....	146
PINNING THE PATTERN TO YOUR FABRIC.....	149
CUTTING OUT YOUR GARMENT.....	152
TRANSFERRING MARKINGS FROM THE PATTERN TO FABRIC.....	155
THE ART OF PIN BASTING.....	162
THE ART OF BASTING.....	168

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B812  
Vol. 2  
Copy One

PART 3 (Cont.)

USING MASKING TAPE FOR A GUIDE

    LINE..... 168

PINNING THE DART FOR SEWING..... 169

SEWING DARTS..... 171

STAYSTITCHING..... 173

FACINGS..... 174

ASSEMBLING THE NECKLINE FACINGS. 176

ALL-IN-ONE FACING..... 178

FACING A NECK WITH A LAPPED  
    OPENING..... 182

FACING FACTS..... 184

INTERFACING..... 187

A BASIC SKIRT..... 190

## PART 3 (Cont.)

### EASY WAISTBAND FOR SKIRTS

OR PANTS..... 191

MAKING A DRESS WITH A WAISTLINE. 192

MAKING PANTS..... 194

CONSTRUCTION PRESSING..... 197

A GUIDE FOR PRESSING..... 200

## PART 4 - DETAILS, DETAILS, DETAILS

THE FINISHED LOOK..... 204

PLACKET FINISHES..... 209

ZIPPER APPLICATIONS..... 212

Single Lap Zipper..... 212

Centered Zipper..... 214


Invisible Zipper..... 217

## PART 4 (Cont.)

BUTTONS.....	221
Covered Buttons.....	224
BUTTONHOLES.....	226
ALTERNATIVES TO BUTTONHOLES.....	231
Button Loops.....	231
Fabric Loops.....	232
Self-Filled Tubing.....	233
Corded Loops.....	234
Attaching Loops.....	235
Thread Loops.....	239
Button Snap Combinations.....	240
Velcro Fastening.....	240
SNAP FASTENERS.....	242
To Sew a Snapper to the Garment.....	244

## PART 4 (Cont.)

HOOK AND EYES.....	245
SLEEVES.....	248
Flat Method of Setting in Sleeves.....	253
CUFFS.....	255
Wrist Band Cuff.....	256
Elasticized Lower Edge Finish for Sleeves.....	257
Mock Cuffs.....	258
Bias Tape Cuffs.....	258
CHANGING A NECKLINE.....	260
COLLARS.....	265



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PART 3  
PROJECT SEW



## WORKING WITH THE BASIC PATTERN

Because it is difficult to accumulate patterns adapted for your use, we recommend you make or purchase a basic pattern which can be used in constructing many garments. By learning to manipulate the various pieces of the basic pattern, you can construct many different styles and are assured of a proper fit.

The basic pattern is made up of many pieces which can be used to make many styles. You may have two types of bodices: one with extended shoulder and another with set-in sleeve. Each of these may be made with either a front or a back opening or with no opening at all, by simply having a

neckline large enough to slip over the head.

Patterns marked "front opening" indicate that they will button or zipper down the front. Patterns marked "back opening" indicate that they will button or zipper down the back.

If you are working from the basic pattern as described in Part 2, and you wish to make a garment with a zipper down the back, use the closed back pattern and add a zipper seam. To add a zipper seam, lay the pattern piece five-eighths inch away from the edge of the material when you pin it for cutting. Instead of cutting a one-piece back on the fold, you will be cutting two pieces with five-eighths

of an inch on each piece—the amount of allowance needed for installing a zipper.

If you prefer to make a separate blouse, add about six inches to the bottom of the bodice, and hem the bottom.

To make an over-blouse, add as many inches to the bodice waistline that you want to hang below your waistline, use only the side darts, and hem the bottom of the blouse.

This same construction can be used in making a tunic top or a shift dress. Extend front and back to desired length. Extensions of the bodice pattern can be made by pinning heavy paper, the width of the extension

you desire to the waistline of the front and back pieces before cutting. Your skirt pattern pieces can be used to extend bodice pattern for making a shift. Cut fabric so that you have one piece for the front and one for the back, with no waistline.

Any of the bodices can be made to go with any of the skirts. You can make a flared skirt with slim or full gores with either six or eight gores. When working with heavy winter materials, you will find that slim-line skirts are best. However, fuller skirts drape the figure gracefully and are very lovely for summer wear.

Gathered or pleated skirts require no pattern for cutting since they are

made simply of lengths of material.

You may wish to change the style of a garment by making a neckline change. Cut the bodice according to the original bodice pattern. Then carefully remove a few pins from the neckline and place the neckline pattern you desire so that the center front of it meets the center front of the bodice and the shoulder lines meet perfectly. Recut the bodice neckline according to the neckline pattern, and then cut a corresponding neckline facing.

Sometimes you will change the dress by using different types of sleeves or different sleeve lengths in your set-in sleeve pattern. You may wish

to try a sleeveless dress, and bind the armholes with bias tape. All of these would change your dress.

Styles change from year to year. At this point, the swing is away from shifts and A-lines to a more fitted dress style. Lengths of skirts change also. An investigation of what is being sold in dress departments will give you a good idea of what the styles are. You can adapt your pattern to keep up with the times. Fabrics are what's new on the market and are used in interesting variety. Materials with a nap — soft, plushy materials — are in common useage. Knits are becoming more and more popular and require some differences in



handling. (Knits will be discussed at more length later.)

## GENERAL STEPS FOR MAKING YOUR GARMENT

Making a sleeveless blouse, tunic, jumper, shift, or A-line dress:

1. Transfer all pattern markings to cut-out garment pieces (part 3).
2. Pin and sew darts (part 3).
3. Prepare front or back opening (part 4)
  - A. If using buttons for closure, cut and sew facing and interfacing for buttonholes and buttons and mark buttonholes (part 3).

- B. Install zipper, if zipper closure is used (part 4).
- 4. Sew the shoulder seams (part 2).
- 5. Assemble, sew together neckline facings. (Hem if necessary) (part 3).
- 6. Sew the neckline facings to the garment (part 3).
- 7. Sew side seams (part 2).
- 8. Add finishing touches (part 4).

#### Making a separate skirt:

- 1. Transfer all pattern markings (part 3).
- 2. Pin and sew darts (if used) (part 3).
- 3. Pin and sew seams (part 2).
- 4. Attach zipper (part 4).

5. Attach waistband (both kinds  
in part 3).

6. Hem (part 1).

## Making a dress with a waistband:

### A. Method One

1. Transfer pattern markings  
(part 3).

2. Assemble blouse

3. Assemble skirt

4. Join at the waist

5. Hem

### B. Method Two

1. Transfer pattern markings  
(part 3).

2. Assemble front

3. Assemble back

4. Join at side seams

5. Hem

## PINNING THE PATTERN TO YOUR FABRIC

When cutting, lay your fabric on a large, flat surface, making sure that no ends hang off the edges. The weight of the hanging material may cause it to shift while being cut. Work with material folded wrong sides out with two selvages lined up together. It may prove helpful to pin two selvage edges together. Select the pattern pieces you are to use for a particular style. Check your pattern pieces and your material to see if they need ironing. Small creases in either of them may make a difference in the shape of the garment. Note all of the pattern markings, such as,

"place on the fold" or "straight of grain," etc.

Place the foundation pieces which are the main pieces of the garment, on the material first. Use selvage for center seam, if possible. It makes a neater edge for installing a zipper—particularly if the material has a tendency to ravel. Continue with the facings and the trimming pieces. These pieces are small and can easily be rearranged if necessary.

The pieces that are to be placed on the fold of the material should be placed very carefully so that the edge of the pattern and the edge of the fold of the material are exactly even. Pin this edge first to avoid

any possibility of slipping. Be sure to place a small safety pin on the right side of the material on each piece, and then continue to pin smoothly and firmly. Remember that good cutting depends on the pattern pieces lying smoothly.

Pieces to be cut on the straight of the grain line and the selvage edge are parallel. In laying these pieces it is important to measure with a tape measure the distance from the straight of the grain line to the selvage edge. This measurement should be taken at least three times—at each end of the line and again at the center of it, so that all measurements read exactly the same number of inches. When it is

adjusted perfectly, pin it firmly into place. After you have pinned on all of your pattern pieces, you are ready for cutting.

## CUTTING OUT YOUR GARMENT

Lining the scissors up with the edge on your pattern, be sure to hold your scissors properly, and check to see that they are perfectly straight. Slanting the scissors toward the pattern would make your garment smaller than the pattern, while slanting the scissor away from the pattern edge would make the garment larger than the pattern. A fold in the material would make a jagged cut. Cut with as clear, smooth strokes as possible.

Guide your scissors by running your fingers along the pattern edge slightly in front of the scissors blade.

Give yourself plenty of room to work. Stand and walk around the table when cutting, rather than pulling everything to you. This way you will keep the fabric and pattern laying smoothly. A cutting board can be purchased inexpensively. It is made of heavy cardboard and folds into a compact unit for storage. You can lay this on a bed, or on a table for added room. The cutting board is marked in inkprint in inches, yards, for bias, and straight of the grain. You may find that marking it with tape at the yard line, on the true bias line, may



be helpful to you in doing other measuring jobs—like straightening a piece of material, or judging a hemline.

Many sewers prefer cutting notches out rather than in. If you prefer to cut them out, cut a small triangle, a point, wherever notches are marked in the edges of the pattern. Notches cut out are easier to find—particularly in fabric that is heavy in texture and has a tendency to shred.

When cutting out a garment from a fabric with nap or pile, be sure the nap and pile lay the same way for each pattern piece. In fabric such as corduroy the nap should lay flat when you brush your hand over it, starting at the hemline and moving toward the

shoulder. In a pile fabric, such as velvet, it should lay flat and smooth when you brush your hand from shoulder to hemline.

## TRANSFERRING MARKINGS FROM THE PATTERN TO FABRIC

After the pattern pieces are cut, it becomes necessary to transfer the pattern markings from the pattern to the garment. Patterns contain many markings, or symbols, which are put there to help you in the construction of your garment. They are guides to neat and accurate sewing, and should, therefore, be transferred from the pattern to the fabric with much care and checking to make sure they are

the same on the fabric as they are on the pattern itself. Marking is done through the pattern to the wrong side of the fabric.

Straight seamlines need not be transferred to the garment since you will set the seam guide at the desired stitching distance from the raw edge, and it will help you make the seam at the proper depth. It is necessary, however, to mark curved seams, or seams where the seam guide cannot be used. Such seams can be marked with pins, arranged along the seamline with the points toward the presser foot. Stitch from pin to pin, removing them as you come to them—before they go under the needle. A folded piece

of heavy paper or an index card, when pinned to the left of the presser foot on your garment, and shaped according to the seamline you are having difficulty with, can be helpful to keep you lined up properly. This is especially useful when putting on patch pockets. Hand basting a guideline can also be helpful.

Positioning lines or dots for pockets, buttons, or buttonholes should be marked on the wrong side with pins. Then the marking must be transferred to the right side of the garment by pinning or basting, or using both methods.

Mark dots for matching with two straight pins crossed.

The notches are on the edges of the pattern. Take the tip of the blade of the scissors and clip in about one-fourth of an inch into the seam allowance wherever notches occur.

Darts can be transferred from the pattern to fabric by pinning, by basting, or by a combination of both methods. In simple darts, pinning is easiest. Use a straight pin, poke it up from the bottom layer of material so that it comes through the pattern at each point—at the tip of the angle and at each end of the bottom of the angle. The point will be facing you. Now remove the pattern from the pins that are sticking up. Be careful not to dislodge them. Put straight

pins where the points of the three straight pins come through the fabric. You now have pins at each point of the straight pins. Carefully take away this layer and pin the next layer of fabric where the three straight pins come through the fabric. You now can work with each layer separately and have marked a triangle with a pin at each corner. Weave straight pins in and out of material so that they hold securely. If material is light, double pins, crossing one over the other.

If you prefer, for more complicated darts—darts that are long, or curved, or diamond-shaped—a method similar to tailor-tacks can be used.

A. Thread needle with double thread,

choosing a length in accordance with the length of the dart you are working with—long enough so that you will have plenty of room to move the pattern free of material. Knot the ends together.

B. Start needle through material coming up through the point of the dart.

C. In a sewing motion, come down on the next mark on the dart, up again at mark across from where you came up, down again, etc.—finishing with what will be a zig-zag pattern of stitches, with thread coming through at each mark on the dart. Place pins at each thread marking, beginning at the

point and placing pins in a line going away from the point of the dart. Do this for each layer of material, easing the pattern away from the material so that pins can be placed on the wrong side, and working underneath on the bottom layer so that the darts are pinned, also on the wrong side of the second layer of fabric. This is similar to tailor-tacks.

- D. After pins are in position, showing dart lines, clip the knot from the thread and pull out the needle and all the thread will come with it, leaving just your pins to indicate where the dart is located, in the form of a triangle.



The method of transferring darts to your fabric will depend upon the fabric you are using. Straight pins hold firmly in heavy material, but have a tendency to slip out of lightweight fabrics. For lightweight fabrics, you may find it easier to hand baste.

## THE ART OF PIN BASTING

Plan pinning so that it acts not only to hold material together but it acts also as a guide for stitching. Care should be taken so that pins are placed with both functions in mind.

When pinning two pieces of fabric together in preparation for sewing, place the pins with the heads to the left and the points to the right,

making sure that the points do not extend over the edge of the fabric, interfering with the seam guide. With the heads to the right, you can easily pull them out with your left hand, if you need to remove them while in the process of sewing.

We rely heavily upon straight pins to serve as guides to indicate what construction work has to be done on our fabric to change it from a flat piece of cloth to a well shaped, functional garment. To pin securely, take small stitches with the straight pin as you would for a running stitch. By weaving the pin in and out of the material several times, you will save yourself much repinning because of pins working themselves out of the

material while you are handling it. Straight pins with large round heads are easy to locate on the material and are especially helpful if you are using bulky material. They are easier to grasp and can be removed quickly when you are following a row of pins for darts or at a place where you cannot use a seam guide. (In this case the pins would have to be removed before they go under the presser foot.)

To transfer markings from the pattern to the fabric, using straight pins, come up through the fabric and through the pattern at the exact point where the pattern is marked. Take another pin and weave it into the fabric at the point where your first pin has entered it. You will, in most

instances, be working with two layers of fabric. Now, weave another pin into the layer of fabric just under the pattern, making sure that your pin is on the wrong side of the fabric. Now, remove the first pin that has marked the transfer point from your pattern to your fabric. Remember that you want your markings to appear on the wrong sides of the material, so, if you are cutting on a fold or cutting two sections simultaneously, have your pins on the underside that touches the table, and on the topside between the pattern and the first layer of fabric. By coming up with the first marking pin from the underside of your work, you will be able, in many instances, to remove the pattern

by lifting it off the pins allowing you more freedom to work. Pins are also used to hold two layers of fabric together to be seamed. Place these pins perpendicular to the edge of the material with the points toward the edge. In this way you can use your left hand to remove pins, if you find it necessary. Be sure that the points do not extend over the edge of the material so that they will not interfere with the seam guide, causing you to sew a crooked seam. Pins will pass under the presser foot causing no damage if they are the kind purchased for sewing, made of a more flexible metal and providing you do not allow the heads to go under the presser foot.

At first, when working with pins, you will feel clumsy, having so many to cope with, pinning and unpinning to get the right pin in the right spot; but with practice, you will find it comes easier and is quite effective. It is essential that you transfer markings exactly as they appear on the pattern, and that both sides of your garment are aligned when darts are taken, when pockets are positioned, or when pleats, tucks, or gathers are needed. The left side front and right side front should mirror (exactly opposite) one another; the left side back and right side back should do the same.

## THE ART OF BASTING

Hand basting (by itself, or in conjunction with pins) serves as another guide line to follow in instances where a seam guide cannot be used. Take wide stitches and use heavier thread, if it will not mar the fabric.

Basting is particularly useful when making curved darts, putting in pockets. Basting stitches may be somewhat difficult to remove after you have stitched permanently over them, so use them sparingly.

## USING MASKING TAPE FOR A GUIDE LINE

Marking tape can serve as a useful guide line when stretched in a line



on the fabric directly under marking pins. You can then remove the pins and use the edge of the tape as a guide for stitching. Scotch tape can also be used, working best when put on fabric that has a rough texture where the contrasting smoothness of the tape will be readily discernible.

## PINNING THE DART FOR SEWING

Start at the point of the dart. Place a pin so that it pinches the material together and the pin extends just beyond the material. With thumb and index finger, crease the dart from the point, bringing together the two pins at the bottom (the wide end) of the dart. Place another pin at



the bottom of the dart, catching both layers of material. You now have one pin at the point, one pin at the bottom, and a creased triangle of material. On firm materials, turn or fold on these pins. This forms a crease. Now place pins along this crease in a straight line. To ensure a straight line, use a ruler, or a card —some straight edge— placing it so that it comes against both pins. Pin along this straight edge. You now have a sewing line to follow.

Diamond-shaped darts are made in the same manner. They are like two darts with the bottoms touching and one point at the top and another at the bottom. For curved darts, or

very long darts it is best to baste after the pins are set in place. Basting will help ease in the curve. When you are finished, you should have a crease forming a point at one end with a row of pins increasing the angle of the dart as you go away from the point. Sew, following the pins.

## SEWING DARTS

Place the garment under the presser foot of your sewing machine with the pin at the point of the dart lined up with the presser foot. This is the pin that extends just beyond the edge of the material. Have the material so that the pins are in a straight line. Sew very slowly, removing one

pin at a time, just before it enters the presser foot. Do not run over the heads of pins as this may injure the sewing machine. Check each time you remove a pin to make sure your material is lined up perfectly with the presser foot. After stitching, reverse stitch for several stitches to secure thread, then clip off the long threads. Then press the darts. An under-arm dart is pressed downward, while side darts are pressed toward the center. Trim off part of dart that extends over the seamline. Do not slash darts open until you are sure your garment fits properly and the darts are in the right positions. Once you have slashed the darts, repairing is difficult.

## STAYSTITCHING

Staystitching is a means of stabilizing off-grain edges to prevent stretching or raveling. It is done on one thickness of fabric with matching thread and a regulation stitch on a sewing machine. Stitch about one-fourth inch from the edge of the pattern piece. To serve its purpose, staystitching must be put in with the grain, rather than against it. In general this means, stitching from the wider part of the garment piece to the narrower part. Commercial patterns frequently mark with arrows the direction for sewing. For example, a skirt gore would be staystitched from the bottom to the top; a curved

waistline or neckline is staystitched from each side to the center (not in one continuous line of stitching).

## FACINGS

A facing is a finish and a reinforcement of a raw edge. It can be an extension of a large pattern piece which is folded to the inside, or it can be separate pieces cut from pieces contained in commercial patterns designated for that purpose. Facing is usually of self-fabric; but in some instances, especially where bulk needs to be eliminated, a lighter fabric of rayon, light cotton, etc., is used. Necklines, waistlines of skirts, armholes of jumpers, sleeveless blouses

and dresses, pockets, cuffs, some zippers, buttons, hooks and eyes, and snaps require facing, and sometimes interfacing.

If facing and interfacing are used in places where you need a well-rounded curve or a sharp corner, the layers of seam allowance must be graded—trimmed so that bulk is distributed. This is done by trimming the corners of the interfacing diagonally, while it is pinned to the pattern then trim interfacing seam allowance as close to the stitching as possible, trim facing allowance not quite so close to the stitching line. In doing this you will have three layers of fabric in the seam allowance—the garment seam allowance being the

widest of the three, the facing next, and the interfacing the narrowest. When the facing is turned, the bulk will be neatly distributed at the point where the fold takes place.

### ASSEMBLING THE NECKLINE FACINGS

You will have a back neck facing and a front neck facing. These will be joined together with a seam at the shoulder. Put a back neck facing and a front neck facing with right sides together, and stitch at the shoulder using a five-eighths of an inch seam allowance. If the dress has a back opening, the front will be all in one piece, while the back will be in two pieces. If the dress has a front



opening, the back will be all in one piece, while the front will be in two pieces. When the facing is assembled, it will have the same shape as the neckline of your dress bodice. Then turn the raw edge of your neckline facing under once, and edge stitch it to give it a finished appearance. Attach it to the dress by placing the right side of the neck facing to the right side of the dress bodice and stitching the neckline with a five-eighths of an inch seam allowance. Clip along the curve in the seam allowance every half inch close to the stitches, but be careful that you do not cut the stitches. To protect stitching, place thumbnail over the



stitching and clip to thumbnail. Press carefully. The better you press, the better your garment will look.

## ALL-IN-ONE FACING

The all-in-one facing is a neat, fitted finish for neckline and armhole for sleeveless, collarless garments, such as blouses, jumpers, and dresses. The garment must have a center back opening seam and the shoulder straps must be at least two inches wide. This facing combines the neckline and armhole facings into one unit.

The pattern pieces may be contained in the commercial pattern, or you can make your own by using wrapping paper and cutting from your back and front

pattern pieces, corresponding facings. Measure four inches down from the under armhole side seam and pin a cutting strip across pattern piece. Pin the pattern piece onto a sheet of heavy wrapping paper, or on muslin, if you prefer. Cut around armholes and neckline so that you have one facing pattern for the front, and another for the back. Unpin your pattern. Pin cutting strip at a point four inches under the armhole, straight across to the center fold (for front) or center seam (for back). Then cut a straight line from one side to another. You now have a paper pattern of a neckline and armhole facing, made from the original pattern piece.

When you have cut out your facing from the self-fabric, cutting the front on the fold, and the back cutting two separate pieces, do not sew front and back together at side seams. Make sure center back seam is not sewn. Sew shoulder seams at five-eighths seam allowance. (The facings' unnotched edges should be hemmed or zigzagged, depending upon the bulkiness of the material and its tendency to ravel.)

Sew shoulder seams of garment. Trim seam allowance to eliminate bulkiness. Match facing and garment with right sides together, pinning carefully and checking at notches and side and center seam openings. Be sure

edges are lined up perfectly with one another. Stitch around edges of armholes and neckline, using a five-eighths inch seam allowance. When you have completely stitched around the edges, joining facing to garment, insert your hand up under the front facing to the tunnel at the shoulder and pull the back through the opening, gradually working the left back through the left shoulder tunnel, and the right back through the right shoulder tunnel. This is a tricky task which required patience but the end result is a very good-appearing neckline and armhole finish. When the garment and facing are turned right side out, smooth them out with your hands and

establish a neat edge with the seam exactly and sharply in place. Basting will help you hold the edge firmly in place so that you can give it a good pressing.

When sewing garment side seams and facing side seams, start at bottom of garment and go up to the armhole. Start at the hem of the facing and sew to the armhole. Do not sew facing and garment side seams together.

#### FACING A NECK WITH A LAPPED OPENING

Garments that open down the back or front of the bodice are lapped so that one side goes over the other, coming together with the center lines on top of each other. These openings

are fastened with buttons and button-holes, snaps, or hooks and eyes. The lapped openings are faced, and most often, interfaced, for stability. The facings are either extensions of the pattern pieces, or separate pattern pieces. Fold the garment extension to the inside, creasing it along the fold line. Press in the crease, or pin it, or baste it —depending upon the characteristics of the fabric you are using. If a fitted facing is used for the rest of the neckline, join the facing extension to it at the shoulder—thus making a complete facing unit. Turn in the edges to about one-quarter inch and stitch close to fold.

If the neck facing with a lapped opening is composed of separate pattern pieces, cut out pieces and join them together to make one complete facing unit. Hem or zigzag edges. Sew onto garment with right sides together.

## FACING FACTS

Facings (either extensions of patterns or separate pieces) are used to finish raw edges on sleeves, some hems, on plackets, on belts, and on waistlines of skirts. There are many trims on the market that serve as decorative touches and as facings. Bias tape, braid, grosgrain ribbon, rickrack, binding of many kinds are



available in matching or contrasting colors. The general characteristics of the fabric you are using will determine what kind of facing to use. Bulkiness, weight, draping quality, and the need for stability will also determine your choice. Cost of fabric may also be a factor to consider—you may be able to get by with less fabric by using another type of facing other than self fabric.

When facing is turned to the inside, before slip-stitching or tacking it into place, roll the seam line slightly to the inside of the garment so that it is not visible on the outside and a firm crease can be pressed around edges. Understitching facing



also helps to hide construction stitching, making sure that once the facing is in place, it stays in place. Understitching is a row of machine stitches taken parallel to the facing edge on the right side of the facing as close to the garment as possible without catching the garment itself. It does catch garment seam allowances, interfacing and facing. Open out facing and seam allowances away from the garment. Begin stitching approximately one-quarter inch from ends of facing, in a line as close to seam line as possible. Press and tack facing in place.

Turn facings that join with zipper diagonally at the corners and stitch

in place by hand. Tacking, whipping, or slip-stitching a facing in place as a final step, should be done as inconspicuously as possible, catching only a thread on the top surface of the garment.

## INTERFACING

Interfacing is a layer of firm material placed between the garment itself and facing. It is used to give body and stability, shape and crispness to details such as collars, cuffs, necklines, hems, belts, and buttonholes. The interfacing should not be heavier than the fabric you are using for your garment, and should have the same care properties as the

fabric — washable or non-washable, iron or no-iron. By draping the interfacing with the fabric over your hand you can decide if the area to be interfaced is too soft or too crisp. Some patterns call for interfacing and include pattern pieces especially for that purpose. If the pattern does not have pattern pieces, interfacing can be cut from the facing patterns. The interfacing material is woven or non-woven. Woven materials are usually cut on the straight grain as you would cut your garment pieces. Non-woven materials are not grained, but pressed fibers, and can be cut in any direction. Since you will be dealing with three layers of fabric,

to eliminate bulk you will need to trim corners and trim close to the stitching line when interfacing is sewn in place. When applying interfacing, pin to wrong side of garment pieces and machine stitch one-half inch from outer edge—then trim close to stitching line. There are many interfacing materials on the market with directions as to how to use them. Many are fusible, to be ironed on. It is important that you become familiar with directions for their application. (See Part 5)

## A BASIC SKIRT

For a separate skirt make seams just a little deeper near the waistline and place the zipper before attaching the waistband.

To attach a waistband, press a five-eighths inch seam allowance along either edge of the length of the waistband. Fold the waistband in half. It is now folded similar to bias tape. Pin it to the wrong side of the skirt and stitch near the first fold, so that the material can still fold on the first crease. Turn to the right side of the garment and edge stitch the band onto the skirt.

## EASY WAISTBAND FOR SKIRT OR PANTS

In wide use in skirts and pants is the elastic strip placed in a casing—used without a zipper. This waistband is not a separate piece of material, but is made by extending the waistline about an inch and a quarter. Work as you would when making a hem. Turn down one-quarter inch, press into position; then make a tunnel by turning down one more inch and whipping or top stitching along the first fold — leave a two inch opening for inserting elastic. Attach a safety pin to a piece of elastic which you have measured and cut to fit around your waist. (In cutting elastic, allow about two inches of stretch - cut two

inches shorter than your waist measurement.) Work the safety pin with the elastic attached to it through the tunnel until you can pull the safety pin through the other end. If you are afraid you will pull it through too far, fasten another safety pin on the other end of the elastic and attach it to the starting point. Sew both ends of elastic together and close the opening through which you have been working.

## MAKING A DRESS WITH A WAISTLINE

To join the bodice and skirt there are two methods — in the first method the bodice is completed and then the skirt is completed. The



bodice and skirt are then joined together at the waist. In the second method, the front of the garment is completed—the front bodice and front skirt—and then the back is completed. The garment is then joined together at the side seams.

METHOD 1. In joining the bodice and skirt at the waistline, work with the skirt wrong side out and the bodice right side out. Slip bodice inside skirt so that the waistlines meet, matching and pinning them together at the seamlines. If you use tape to reinforce the waistline seam, sew with the tape up on top, the bodice inside the skirt.

METHOD 2. In the flat method, pin



the bottom of the bodice and the top of the skirt together—using a five-eighths inch seam allowance. Make sure all seams match. The right sides of the material should be together. Place under the presser foot and sew with the bodice side up. If a back zipper is used, leave the back seam open until the back bodice and skirt are joined in the same manner. Sew up side seams.

## MAKING PANTS

For proper fit, select a pants pattern in your size and adapt it for use in muslin, pella, or heavy wrapping paper. Styles change and adjustments in width of flares can be made

with layers of newspaper, cut to the width of the flare you desire and pinned to the original pattern piece.

Pants are popular and comfortable and, if you have the proper fit, they are relatively simple to make. There are two methods to choose from to make pants—you may find one easier for you than the other.

In Method 1 you begin sewing the side seams first, then you sew the crotch. In Method 2 you sew the crotch seam first, and finish the side seams afterwards.

#### METHOD 1.

Stitch side seams (with right sides together).

Stitch inside leg seams.

Stitch center seam (crotch seam), starting at the back, treating this seam like a plain seam, although it is shaped like a "U" or horseshoe.

When pinning, make sure you match the inside leg seams so that the crotch does not turn out crooked.

## METHOD 2.

With wrong sides of the front together, stitch crotch seam (use flat feld seam for extra strength and reinforcement).

Repeat process for the back.

Place wrong side of front to wrong side of back and sew in seam for flat feld.

Sew side seams with regular seam.

We suggest that you lay out your

cut pattern pieces when assembling pants to make sure you have the legs correctly matched. It helps to label the back and front so that you do not get mixed up.

For the waistline, make a tunnel casing for the elastic. Hem the bottom of the legs. If you are making a waistband with a zipper, follow directions given for waistband on a separate skirt.

## CONSTRUCTION PRESSING

Before you press any part of your garment, make sure that the ironing board cover is clean, the iron is clean and not too hot, and, if you are pressing a large amount of fabric,

that there is a cloth or paper on the floor to keep the material from getting soiled.

Your iron and ironing board are ever-present tools for your sewing and should be readily available. Pressing is essential for a good looking finished product. Heat, moisture, and pressure are the factors to be considered when you press. Most irons have indicators which tell you where to set the iron for a particular amount of heat needed for a particular fabric. If you are using fabric that is a blend, use heat suitable for the fiber requiring the least heat. Too much heat can do irreparable damage. The amount of moisture used depends

upon the kind of fabric you are using. A steam iron is desirable for most fabrics and a press cloth is very useful. The pressing motion is just that—pressing down, not smoothing out as you do in your daily ironing. Pressing not only smooths seams, but shapes areas, making it easier to go on to the next step in sewing. Take a scrap of material and test-press it to determine how it responds to heat, moisture, and pressure. Knowing the characteristics of your fabric will help you avoid many costly mistakes. Press seams and darts open with your fingers before pressing with an iron. Carefully smooth out piece to be ironed, taking note of zipper or pins

so that you will not run over them with the iron.

## A GUIDE FOR PRESSING

Waistline seams are usually pressed upward.

Uncut darts are pressed downward if they are horizontal, or toward the center if they are vertical.

Seamlines are usually pressed away from any fullness; but generally seams are pressed open.

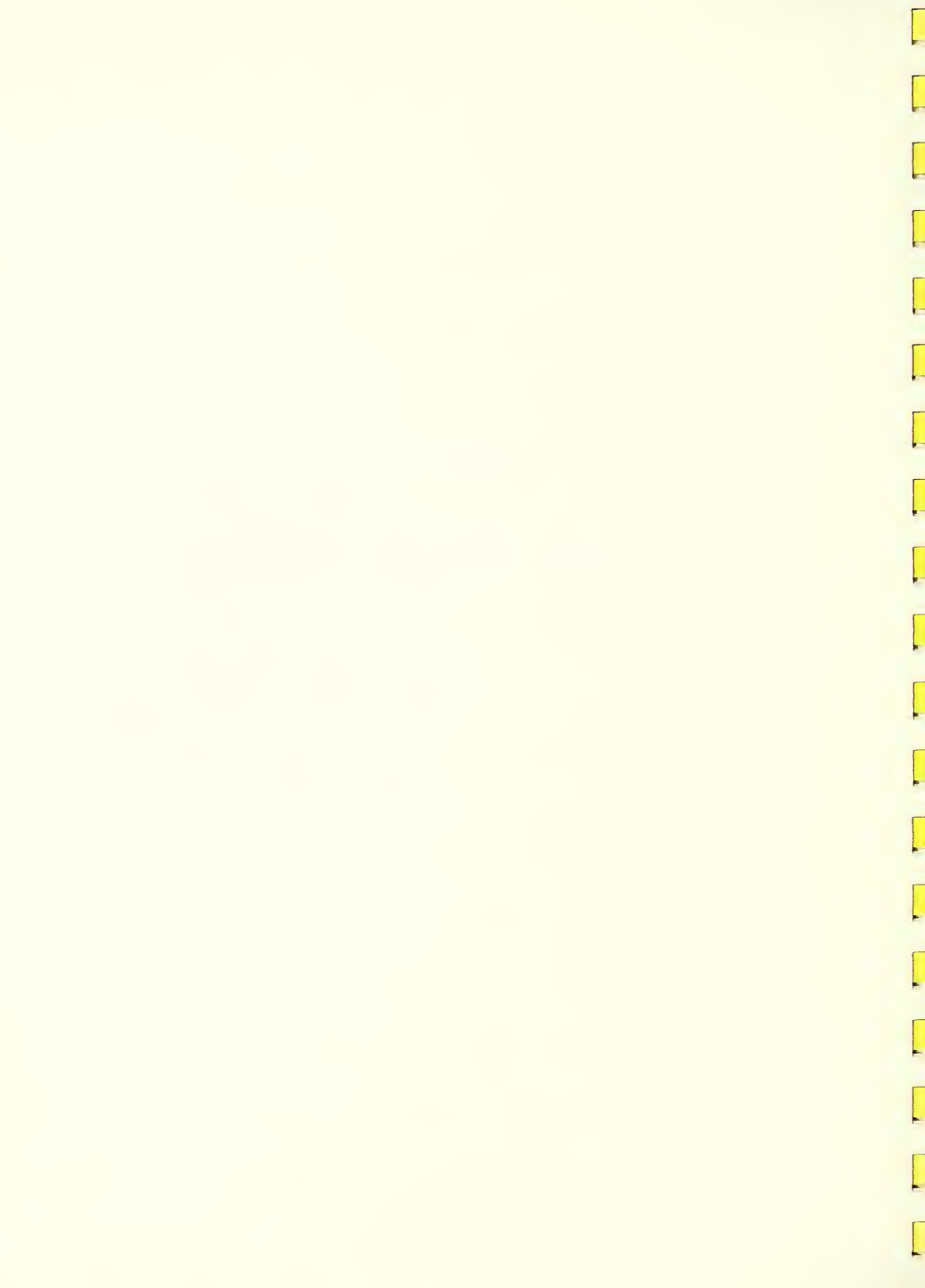
A final pressing is given when the garment is completed. While pressing, keep a little scissors handy to snip off threads that you may have overlooked.





PART 4

DETAILS, DETAILS, DETAILS



## THE FINISHED LOOK

Color, line, and texture of fabric are important considerations when designing a garment that will be suited to your figure, skin tone, and hair coloring. Learn your figure problems and use color, line, and texture to compensate for them. It is important how you look to others, as well as to yourself. People notice everything about you and decide many things by looking at you and seeing how you are put together clotheswise.

Line changes the appearance of your figure by leading the eye of the viewer in a certain direction. When the eye can move freely in an upward direction, it sees an object as being

taller and thinner than it really is. When the eye is stopped in its upward movement by a crosswise line, the object appears shorter and rounder. A front center seam makes you look taller; horizontal lines in a yoke or at the waist make you look shorter and wider. A style that does not outline the contours of your figure will have a slimming look, such as a shift. A one-piece dress will make you look taller. A front closing with a row of buttons, a narrow panel or decorative trim of braid, or rickrack, or lace, will give the illusion of height. Long sleeves, a V-shaped neck, add to the vertical line. A skirt in a simple style, slightly flared or gored will minimize

the hips, and keeps the line vertical. When planning the finishing touches for your basic garment, consider the line value of your choices.

Color also plays an important part in the look you achieve in your finished product. You should know the colors that look best on you. Skintone, hair-coloring, and figure contour determine what colors look best on you.

There are three properties of color: hue, the actual color; value, the lightness or darkness of shade; intensity, the brightness or dullness of tone. Hues can be warm or cool. Red and yellow are warm hues which seem to advance, making you larger.

Cool blues and greens are receding colors and give you the appearance of being smaller. Light colors made you look larger; dark colors, smaller. Dark colors, however, tend to accent the outline of the figure. Medium colors tend to blend into the background and call less attention to figure problems. A bright, warm, dark color gives the illusion of smallness. A dull, cool, light color has the opposite effect. In combining colors, strong contrasts in bodice and skirt will make you look shorter, since the line at the waist is accented by the contrast. In combining colors, try to keep them the same in properties if you want to achieve a long look.

Texture of fabrics plays an important part in the total effect of your garment. Stiff and bulky fabrics add to the width of the figure. Soft, clingy fabrics accent the figure outline. Smooth-textured fabrics with dull surfaces minimize figure flaws. Woven in patterns in fabrics are interesting and of increasing importance, but care should be taken that the garment is kept simple in line so that it will not look cluttered. Small plaids with not too contrasting colors, small all over prints, narrow vertical stripes are slenderizing. Broad stripes, loud plaids, and wild prints add to the proportions of your figure.

In adding finishing touches to your

basic garment, take all these factors into consideration. Use imagination and restraint. Design with simplicity in mind and be aware of what the current trends in fashion are — fashion for your peer-group. What suits a middle-aged career woman is not appropriate for a high school girl. Clothes can be comfortable, becoming, and fun to wear.

## PLACKET FINISHES

There are two types of placket finishes. To make the first type, one continuous placket facing as in a sleeve, cut a straight piece of material one and three-quarter inches wide and a little longer than twice the



length of the placket. Sew with right sides together starting with lower edge with a seam allowance of one-quarter inch. This seam is sewn much like a dart, getting as narrow as possible at the top of the placket. Here make the turn to go down to the other side by taking one stitch at a time and straightening the material between each stitch, usually two or three stitches make the turn. Sew down to lower edge increasing with the seam allowance to one-quarter inch. Press seam against placket facing. Press one-quarter inch fold on outer edge of facings and fold this to stitch line of placket. Top stitch, trim off any extra facing.

The second type, a two piece placket as for a skirt seam, cut two pieces of material two and one-eighth inches wide and five-eighths inch longer than the opening. Be sure to place a pin exactly marking the end of the placket. Stitch five-eighths inch seam to outer edge to the marker pin, back stitch to stay, or pull threads through and tie. Press seam against facing fold in one-quarter inch on lengthwise facing. Fold back to stitching line and top stitch. Repeat on other side. Fold top side facing back and let lower facing extend beneath it. Pin placket closed firmly. Turn that inside and stitch lower ends of facing together for strength and finish.

## ZIPPER APPLICATIONS

Zipper openings should be as long as the metal part of the zipper with an allowance of about one-half inch if a fastener, such as a hook and eye, is to be added.

### Single Lap Zipper

This type of zipper installations is called a lapped zipper, where the zipper is hidden from view by a one lap of material. Pin the seam together on the five-eighths inch line and press the seam open as if it were stitched. Place the garment right side out on the ironing board. Place the zipper tape in the opening of the garment with the zipper toward the top of the garment. The folded edge of

the seam should just cover the metal part of the zipper. Pin into place and baste. Place the garment under the presser foot of the machine with the wrong side up and start at the bottom of the zipper tape. Stitch in a straight line, using the metal part of the zipper as a guide. Remove the pins or basting stitches. Then place the garment on the ironing board with the right side up. Pin the zipper tape to the back of the garment so that the material meets as in a seam and entirely covers the zipper. If basting is preferred, be sure to baste straight and carefully. Be sure your basting is firm enough to hold the zipper firmly in place.

Some seamstresses prefer to follow pins placed parallel with the seam. With the right side up, place the garment under the presser foot precisely where the first zipper stitching begins. Stitch across the bottom of the zipper as close to the metal as possible, raise presser foot with needle down and turn. Then stitch from the bottom to the top.

### Centered Zipper

The centered zipper has two laps—one on the right and one on the left of the zipper, meeting at the center over the zipper. Two lines of stitching show on the outside of the garment when installation is completed. This zipper installation is used in center

front or center back openings in a garment.

For lapped or centered zippers, seams should be permanently stitched up to the notch or circle which indicates the end of the opening into which the zipper will be put. Some sewers prefer to keep the zipper closed during application, pinning it into place, face down, over a machine basted seam. If this method is used, the basted portion of the seam is ripped open when the installation is completed. In the centered zipper installation, use the teeth of the zipper as a guideline, keeping the teeth on the left of the presser foot. Use pins placed through the garment to

give you a guide line. By keeping the fingers of your left hand near the left prong of the zipper foot you can determine just how near you should be to the zipper for a neat, straight installation. Follow zipper all the way around, keeping the teeth of the zipper to the left as you sew. Many zippers have a definite line that is raised and can be easily distinguished as the stitching line. This makes it easier to baste in a straight line and line pins up straight, parallel to the zipper teeth.

Along with the zipper when you purchased it, are instructions of installation. These instructions will offer you some helpful suggestions and give

you steps to follow when applying zippers. Zippers can also be installed by hand, rather than by machine. Many prefer to do it this way—particularly when working with fragile, delicate material, or when it is to be inconspicuous stitching. This method is done in the same way it is done by machine, using tiny running stitch and a backstitch.

### The Invisible Zipper

Installing an invisible zipper is a tricky operation and requires skill and patience until you have mastered it. First of all, it is important to remember that you do not sew your seam as you do with the regular zipper installation. You leave the seam open.



1. With the zipper open, iron on wrong side to be sure that it is perfectly straight. The zipper has a tendency to curl up. Iron lightly over the tape with zipper teeth underneath.

2. Place open zipper face down on the right size of fabric with the tape one-fourth inch from the top of material and teeth on the five-eighths seamline. (The front, or face of the zipper is smooth and has the slider attached to it.)

3. Pin zipper in place and then apply zipper tape to hold zipper in place. (Zipper tape can be purchased at your notions counter and it does make the job easier.) When pinning, pin from the wrong side of fabric. By pinning

from the under side, you can remove the pins when you have applied zipper tape to the right side to hold your zipper firmly in place.

4. Line up center indicator of presser foot with needle and sew close to the teeth, starting at the top and stopping when the presser foot touches the slider, or pull-tab. Pin the other side of the zipper and close zipper. Stitch from top to bottom; complete seam all the way to the bottom of your garment. To install an invisible zipper, a special presser foot is needed. There are usually two feet in each package — one for metal zippers, one for plastic. Be very careful that when you are sewing

you are close to the zipper teeth, but not so close that your stitches become entangled in the zipper itself and fabric. It is virtually impossible to rip out these stitches without damaging the zipper and tape—especially if you are using a knit fabric. Yet, you must be close enough to the teeth so that your zipper remains invisible when it is completed.

Note: Scotch tape works well to anchor zipper to seam allowance before pinning.

## BUTTONS

Select the proper buttons for your garment. They should fit the buttonholes. Buttons come in all kinds of shapes, sizes, and colors. Choose those that compliment your garment. The buttonholes are put on the garment first. They are spaced an even distance apart about two or three inches. But buttons should be sewed on the garment at the exact spot where the buttonholes cover the garment. In order to find this spot close the garment and pin the opening together, put the pin right through the buttonholes. The buttons should be in a straight line an even distance in from

the edge. Measure carefully and crease or put in a straight row of basting stitches the proper distance from the edge. The pins and the bastings will form a cross on the spot where the buttons are to be placed.

Use a double thread. Take a stitch at the point where the pin is placed so that the knot is to the right side of the garment. The needle is put through the two holes of the button in the case of a two-hole button. Stitches are taken beneath the button and very close to the knot to keep the button in place. Hold the button in place while you work by holding between your thumb and index finger of your left hand; also hold the place where

the button is to be sewed at the same time. Your stitches will be in the same place on the garment and keep repeating stitches until the button is secure. A four-hole button is sewed on like two sets of two-hole buttons. If you are sewing shank buttons, sew through the shank and take stitches just below the shank. On coats and heavy materials take a few threads of the material so that the sewing does not come completely to the inside of garment. On coats you may wish to wind the thread around the button to form a shank. If that is the case, place a small object such as a toothpick beneath the button to keep stitching loose enough away from the garment.

After you have made several stitches, it will be secure but loose enough to wind thread around these stitches by going clockwise around the button. Then secure your thread.

### Covered Buttons

Covered buttons are attractive, decorative, and functional. They can be covered with self fabric, or a contrasting fabric to match trim on garment. There are many kinds and many kits available that are easily put together. Directions for making buttons come with each kit. Use a ripper to press edges of fabric around teeth or into ridges. Whatever kind of button you use, the end result should be smooth, without tucks showing. The

fabric should be tightly stretched in place.

General directions for making covered buttons are:

1. Cut a circle of material, using the pattern on the back of the card. The buttons come in various sizes, and you need to have the first pattern cut out for you.
2. Lay the material wrong side up and place the button on it. Push the material over the teeth of the button, pressing it down into the ridge so that the teeth catch into the fabric and hold it in position. Use the ripper to press down in between the teeth to keep the material in place. Be sure the material is smooth, with no



folds all around the button.

3. Snap the back plate into place, making sure the fabric is caught inside.

## BUTTONHOLES

If you are going to purchase a new sewing machine, pay particular attention to the buttonhole devices available to you. Many zigzag machines have a method of making buttonholes that requires visual setting of dials and tailor's chalk to indicate placement of buttonholes. This method of making buttonholes requires good vision. It is possible, in some instances, to use the standard buttonhole attachment on new machines. The

attachment you purchase depends upon whether your machine has a long or short shank. If you wish to purchase a buttonhole attachment for your machine, bring one of the presser feet into your dealer and he can tell you which one will work on your machine. The newest machines are featuring a new buttonhole attachment which measures the button you are to use and determines the length of the buttonhole you will need. This can be adapted for your use. If you prefer to have buttonholes made for you, some fabric shops will do this for a small fee.

To use a sewing machine having a buttonhole attachment with cams or

templates, select the proper cam or template for the desired size of buttonhole. You can measure the raised line on the back of the cam or template. Place the template in the attachment according to the directions in the booklet. Fasten feed dog cover plate to machine. Fasten attachment to machine. Place a strip of tape horizontally to guide you in marking how deep to place your garment under the presser foot (use like seam guide). Baste a line of stitches to mark the distance in from the edge of material where end of buttonhole is to appear. Mark the distance between each buttonhole on garment with a straight pin. Turn Adjusting Knob clockwise until it

is all the way forward toward you, and the needle appears at center line on rear of cloth clamp. This is starting point of button hole and in order to have all buttonholes even, you must start each buttonhole at this point. Place material under cloth clamp positioning buttonhole marking (pin) in center of cloth clamp with needle directly above the outer end of marking; but not in cloth. Be sure material is straight so buttonhole will be straight. Remove pin. Lower presser bar so that the cloth is held smoothly under cloth clamp. The pressure on the presser bar should be just sufficient to hold cloth firmly. Hold needle thread and bring up bobbin thread. Stitch around

buttonhole. Place your finger on edge of cloth clamp very lightly in order to tell when you have completed buttonhole. You can feel the motion and there is a slight jumpy motion at beginning and ending point. To strengthen stitch around twice. To move to next buttonhole, raise presser foot and move material along horizontal tape line until you have centered attachment over the next straight pin. Always be sure to remove pin before stitching, and always be sure your material is straight and at the same distance from the edge. Clip all threads. Cut buttonhole open with sharp small scissors or ripper.

Buttonholes are always faced, and

usually interfaced. For lightweight material use organdy or lawn for interfacing. Interfacing give firmness to buttonholes and helps keep them in shape. Practice making buttonholes before you attempt to make them on your garment. Measure precisely and check carefully so that you do not make a costly mistake.

## ALTERNATIVES TO BUTTONHOLES

### Button Loops

Button loops are a decorative, and often preferred (easy), method of handling buttonholes. The loops can be made from bias self fabric, from coordinated fabric, from ready-made satin tubing or fine braid. They can be

thread loops made from silk buttonhole twist (See Belt Barriers). They combine best with ball buttons.

### Fabric Loops

For fabric loops, make tubing from bias strips of fabric filled with its own seam allowance or cord. Adjust the garment pattern before you cut, if you are substituting loops for buttonholes. The left front, the section to which the buttons will be sewn, is cut exactly like the pattern. Mark the center front of the right front, the section to which the loops will be sewn. Add five-eighths inch for seam allowance, and draw a new line for the cutting line. Adjust the right front facing in the same way. Loops are



sewn on the center front line. Always make a test loop to see how the fabric works, and to determine the loop size needed.

### Self-Filled Tubing

Cut true bias strips one and one-eighth inch wide. Fold bias in half, lengthwise, with right sides together. Stitch one quarter inch from fold, stretching the bias slightly while stitching. Slant the stitching toward edges of bias at one end.

To turn the bias right side out, use a heavy needle, threaded with four or five inches of heavy thread. Knot the thread ends and fasten securely to one end of bias. Insert needle, eye forward, through bias fold. Work the



needle through the tube, turning bias inside out.

### Corded Loops

If you are using a lightweight or delicate fabric, it may be desirable to cord the tubing for added strength. Use a cord of appropriate size for the fabric. Determine the width of the bias strip by folding fabric over the cord and pinning it snugly. Cut one-half inch beyond the pin. Unpin and measure the width of the cut piece. Cut true bias strips of this width and of the needed length. Cut a length of cord twice the length of the bias. With right sides together, fold strip over one-half of cord. Secure end of bias at center of cord either by hand

or by machine. Stitch close to cord, using a zipper or cording foot. Start the stitching about one-quarter inch from cord and taper in, stretching bias slightly as you stitch. Trim seam allowance to one-eighth inch. Turn bias right side out over cord by pulling the cord end that is covered and working bias back over the uncovered cord.

Use braid to substitute for self fabric loops when the fabric is too bulky.

### Attaching Loops

In measuring the length of the loops needed, be sure it will loop over the button firmly, but without great strain.

It is important, also, that the loops be the same size, if more than one is being used. Place pins to mark the location of the buttons, if the loops are to be attached in the process of making your garment; sew buttons in place, if the loops are to be added after the garment is completed.

Method One: Use cut loops when the buttons are large or the loops are spaced some distance apart along the edge of the opening. Cut individual loops, adding one and one-quarter inch to each length for seam allowance. On right side of fabric, baste loops on the seam allowance in the correct location with the ends even with the garment edge. Stitch across ends of

loops, stitching one-sixteenth of an inch from seamline (or as close as possible). With right sides together, pin facing over loops. With garment side up, stitch on five-eighths inch seamline, using the first line of stitching as a guide. Trim seam allowance. Fold facing to inside along the seamline and press. Loops will extend beyond garment edge.

Method Two: When the buttons are small and placed close together, use a continuous strip of narrow tubing. Measure the length of the loops you will need, adding one and one quarter inches for the seam allowances. When you are satisfied that you have the proper measurement for the first loop,

mark that point on your tubing with a straight pin, weaving it in and out, perpendicular to the lengthwise edge of the tubing. Measure and mark off as many lengths as you need loops, placing pins at each point where one loop will end and another begins. Bring tubing together matching one pin to another. Where the pins meet, baste tubing together to hold it securely when you are sewing the loops in place. Remove pins. Pin basted loops to the right side of the garment. The loops should be facing away from the edge. (In other words, the loops should be laying on the garment, not off the edge, as they will be when the garment is completed. Stitch over the ends of

loops at the five-eighths seam allowance. Attach facing. (Loops will be laying between the right side of the garment and the right side of the facing. Turn facing and finish as in Method One.

Loops also can be sewn to the garment after it is finished. Mark a continuous tube dividing it into correct lengths for the buttons. Mark garment edge. Matching the marked points, sew loops with small stitches, making sure that the seam of the tubing is turned to the underside.

### Thread Loops

Thread loops are used on garment edges, usually for one or two small buttons (See Belt Carrier).

## Button Snap Combinations

A kit that combines snaps and buttons is another alternative to buttonholes. This combination can be used on long sleeves, on pocket flaps, on jacket fronts (if the fabric is not too heavy and the strain not too great). These buttons are covered with self fabric and incorporate the snap in the bottom plate of the button. Directions for attaching are contained in the kit.

## Velcro Fastening

Velcro consists of two nylon tapes—one covered with tiny nylon hooks (hook tape); the other covered with soft nylon loops (pile tape). When pressed together these tapes fasten



tightly. Peel them apart to separate them. Velcro tapes can be sewed on by hand or by machine. Cut tapes to the desired size of the fastener you wish to use and trip off sharp corners of both tapes. Sew hook tape so that it faces away from the skin. To conceal tapes, sew top and bottom tape one quarter inch from the edge of garment, making sure they are placed so that they overlap exactly. Sew around all four sides of each tape. To avoid stitching showing on the right side of the garment, sew the velcro fasteners to the facing only. When washing garment with velcro fasteners, close fasteners so that the hook tape will not pick up



lint. Close tapes when ironing, also. Velcro will withstand dry cleaning.

## SNAP FASTENERS

Snap fasteners are made in pairs and must be put on so that they match. Each piece of the snapper is a round disk with a ball protruding from the center of it, and each piece has four holes in its rim, placed an equal distance apart.

One piece is thinner than the other and this piece is called the stud. The thick piece is called the socket. The ball of the stud fits into the hole of the socket and holds it firmly together.

Snappers are used to close garments where there is little strain and where the closing must remain smooth and unnoticeable. Snaps should be placed near enough to the edge of the lap so that the edge does not roll back and close enough together so that the opening does not gap.

Each part of the snapper must be placed very carefully on the garment if it is to close properly and without puckering. Determine how far from the edge you wish to place a snapper. Mark the distance from the top or bottom of gap by placing a pin or pins across the stitched line to form a cross. This measuring and marking must be done for each part of the pair of

snappers. The studs will be placed on the inside of the overlap of the closing and directly opposite to the spot where the stud has been sewn.

### To Sew A Snapper to the Garment

Thread a needle with a double thread for strength. Sew stud to garment first. At the place you have very carefully marked for this stud, take a small stitch to draw the knot up underneath the snapper. Hold the snapper in place firmly. Bring the needle through the hole, go around the rim of the snapper and underneath the snapper pick up a few threads of the material and come through the hole again. Repeat these over and over until you have one hole fastened

securely. Pass the needle underneath the snapper and go into the next hole and use the same procedure until it is firm. Do this with all four holes and then secure your thread in the usual manner.

Now repeat the process with the socket, place it directly opposite the stud on the inside of the overlap material.

## HOOKS AND EYES

Some hooks and eyes are made of wire. The wire is bent in almost a U-shaped form which will hook together and there are little loops of the wire at each end for the purpose of attaching the hook or eye to the garment.

There are two types of eyes. One looks like a straight bar with the little loops at the end while the other is almost a round circle that branches off into little loops.

Select the proper eye to go with the hook. Use a round eye if hook and eye are used on an edge that just meets as in the back of a dress. Use the bar eye if the edge is to overlap. The hook and eyes are attached to the garment with an over and over stitch through the little loops on them. The hook will be placed on the wrong side of the overlap and about one-eighth of an inch from the edge. Mark the place where you wish to sew them with pins as you did for snappers. Hold

the hook firmly in place with the thumb as you sew around these tiny loops with the over and over stitch. Slip the needle between the thickness of fabric in order to hold the hook firmly to garment. Your stitches should be tiny and should not be seen on the right side of garment. The round eye is placed so that it extends beyond the edge of the closing about one-sixteenth of an inch or so that closings will meet perfectly. The tiny curve in the bar eye is placed toward the edge. Fasten in the usual manner.

Eyes can be made of thread to make them less conspicuous (see Belt Carrier).

## SLEEVES

There are many sleeve designs, but they fit into two general categories—those that are an extension of the bodice pattern such as the kimono and dolman sleeves, and those that are set into the armhole and are separate pattern pieces.

Putting a sleeve in place is difficult. It requires much practice. You are, in effect, putting more material into a hole than fits there. Your end product should not have any puckers or tucks showing. It takes a good deal of handling and checking before you are ready to sew permanently.

Before attaching sleeves, make sure that you cut out a pair (accomplished by cutting two at a time or, if you have to manipulate pattern pieces on a limited amount of fabric, turn pattern of sleeve to the opposite side when you cut your second sleeve). It can be very frustrating to have a small amount of material and cut two sleeves exactly the same. If the sleeves are long or three-quarter, make the gathers or the darts at the elbow which allow for movement of the arm. The cap of the sleeve also allows for movement and must be eased into the armhole. After the darts or gathers are sewed in place, finish preparing the sleeve before placing



it in the armhole. Fold it in half, lengthwise, matching the notches. Pin and baste the sleeve seams as you would any other seam. Hem or bind or cuff sleeve while it is still a separate piece. Set the machine for longest stitches—the basting stitch—and sew two rows of stitches between the notches on the top of the sleeve, the sleeve cap. One row should be on the seamline, usually five-eighths inches from the raw edge; the second row should be about one-quarter inch from the edge. This basting can be done by hand, if you prefer. Now you are ready to put the sleeve into its armhole. Turn the sleeve right side out, and leave the garment inside out.

Drop the sleeve inside the armhole of the garment so that the edges of the sleeve and the edges of the garment are together, ready to be seamed. Now you have the right side of the sleeve against the right side of the garment.

The sleeve usually has two notches close together on one side and one notch on the other — the garment has the same notches in the armhole. By matching these notches, you will determine which is the right sleeve and which is the left sleeve. Pin at the notches, match and pin the side seams and at the shoulder. Work with your hand inside the sleeve and your other hand on the top of the garment, matching and pinning. Now ease the cap of

the sleeve into the armhole. This is done by taking hold of the basting threads and pulling them gently to gather the fabric. If you are using machine basting, clip the threads by the two notches to loosen it so that you can pull it; if you have hand basted, leave a few inches of thread when you have finished the basting, so that you can move it by grasping the knot at the beginning and the loose thread at the end. Distribute the fabric in the cap equally between the notches so that there will be no puckers or tucks to show on the right side of the seam allowance. Place pins about a half inch apart, perpendicular to the seam line, working the

fabric so that there is the same amount of looseness between them. Baste the sleeve in place. Remove original gathering rows and pins. Stitch permanently. Practice putting in sleeves before you work on your garment. You may need to rip often before getting the sleeve to fit perfectly, so choose a firm fabric, such as cotton for your first garment with sleeves.

### Flat Method of Setting in Sleeves

An alternative method of setting in sleeves is the flat method. This is done before the side seams are sewed together. Sew shoulder seams and ease in sleeve at armholes. Baste

and pin, accounting for the fullness, as you would in the regular set in sleeve as discussed above. When basted and pinned in place, stitch permanently, with the sleeve on top. Now finish making the side seams, sewing from the bottom of the garment up, continuing up the under arm seam of the sleeve. Using this method, you can make a plain seam, a felled, or welt seam — depending upon what you desire.

## CUFFS

Sleeves may be finished with seam tape, bias facings, or cuffs. Seam tape is sewed to the right side of the sleeve and turned under as you would a facing. This turns the raw edge of the sleeve under. Hand stitch the tape to the under side as you would a hem, using a whipping stitch or slip stitch. Bias facing can be of self fabric, applied as you would a neck facing. Cuffs, like collars, may be straight or shaped, continuous or with open ends. A straight cuff lays back flat against the sleeve or extends straight beyond it. A shaped cuff flares. Cuffs, like collars, are usually made of two thick-

nesses of self fabric—one serving as a facing. Interfacing is generally used. For directions on attaching cuffs, see section on collars.

### Wrist Band Cuff

Press under the seam allowance on the long, unnotched side of cuff. Pin, baste, then stitch the right side of band to wrong side of sleeve, checking that notches match. Fold wristband in half lengthwise, with right sides together, machine stitch right sides together, seam each end closed, trim allowances to one-eighth inch. Turn right side out and baste the pressed seam allowance of band over wrist seam. Top stitch around entire band one-eighth inch from edge.

## Elasticized Lower Edge Finish For Sleeves

A hem casing is used for wide sleeves or for full sleeves of various lengths. Make a plain hem, or finish the lower edge of sleeve with a facing sufficiently wide to permit narrow elastic to slide through easily. Stitch close to the edge of the hem or facing. Leave an opening at the underarm seam. Draw the elastic through the casing, using a bodkin or a safety pin. Lap and sew the ends of elastic securely either by hand or by machine. Sew opening closed.



## Mock Cuffs

Sew the underarm seam of the sleeve. Turn the sleeve wrong side out. Turn up a one and a half inch hem from the bottom of the sleeve. Fold the hem over one and a half inches again. Stitch five-eighths of an inch from the bottom of the sleeve. Turn on the stitching to the right side and press to form a cuff.

## Bias Tape Cuffs

1. Complete the sleeves.
2. Cut cuffs from a double thickness of material using the bottom of the sleeve pattern as a guide. Each cuff should be twice as wide as the cuff you desire.

3. Sew a seam, with right sides together, to make a circle.
4. Fold cuff in half, with wrong sides together. Turn the sleeve right side out and slip the cuff over the bottom raw edge of the sleeve, keeping the raw edges of sleeve and cuff together.
5. Pin bias tape to the raw edges, on top of the cuff.
6. Turn bias tape under, to the wrong side of the sleeve, rolling it slightly toward the inside so that it will not show. Whip bias tape into place as you would for a hem. This kind of a cuff is especially useful if you change the color and fabric of cuffs in contrast to the fabric used in the garment.

## CHANGING A NECKLINE

There are many shapes to choose from to change the neckline of a basic bodice pattern. The neckline can be square, round, V-shaped, heart-shaped, scalloped—with many variations according to current fashions. Lay your bodice pattern out on your fabric and cut it as usual. The neckline that is high and round is a jewel neckline. Remove the pins holding your pattern to the fabric just around the neck, taking care not to move the pattern around the darts or other construction markings which you will need to transfer to your fabric later. Fold pattern down, away from neckline. Lay

the new neckline pattern over the fabric, placing it so that the center front of the pattern meets the center front of the bodice and the shoulder of the new neckline meets the shoulder of the bodice. Recut along the new neckline edge. Cut a facing from the new neckline pattern, and proceed with pattern markings as usual.

To make your own neckline patterns, follow these directions:

1. Use heavy wrapping paper or some similar material that provides a suitable cutting edge; work with a basic pattern or a commercial pattern that has a one piece front and back, to be cut on the fold or two separate pieces cut together.

2. Pin bodice pattern to two layers of paper. (When cut, one piece will serve as the new neckline itself and the other for the neckline facing.) Cut out neckline, shoulder line, and part of armhole (enough of armhole to give you an edge, but not too much so that you interfere with pattern markings). Cut across from armhole to center front. This gives you two paper patterns of the top part of the bodice pattern.

3. Take one of the cut paper patterns, hold it in place against shoulder, armhole, and center front, and decide on the shape and style neckline you desire. If you have the opportunity, ask someone to draw the neckline you

desire onto the paper, at the depth you require. If you do it yourself, cut away a portion of the paper until you have a shape that is suitable. Since you will be cutting out your fabric on the fold or cutting two pieces together, you will not have to worry about matching sides—whatever way you cut your pattern, you will have a matching side. Experiment until you have a nicely shaped piece.

4. Pin this pattern piece on top of the top paper pattern piece, measure a five-eighths seam allowance from the shoulder to the center front, making the second pattern five-eighth inches larger than the first from the shoulder to the center front.

This paper pattern serves as a neckline facing pattern and, when pinned to garment, serves as a new neckline. You have, in effect, cut the real neckline, then you cut a second neckline which includes the seam allowance. Throw away the first paper pattern so that you will not be confused as to which is the right pattern to follow. To add the five-eighths inch seam allowance, measure and set a row of pins parallel to the edge of the second pattern piece. Use masking tape to make a cutting line, by laying it against the pins. Remove pins and cut away the extra piece, with the masking tape on the left, the part of the pattern you will be



needing, on the right. Start cutting with shoulder line towards you. Before cutting and changing back neckline, the shoulder darts should be pinned. Follow directions as for the front neckline.

## COLLARS

Collars may be straight or shaped. They may be one continuous piece or they may be two pieces with openings in the front and back. A straight collar has straight edges to attach to the garment and may be of the stand-up variety; or roll at the back of the neck, flattening down in the front. Shirt collars are straight collars that are convertible in that



they can be worn open or closed. Shaped collars, on the other hand, have curved edges that more nearly follow the curve of the neckline. They may roll slightly or lay flat along the neck and there are many widths, shapes, and type in this category. A collar is always faced and usually interfaced to hold its shape. If interfacing is used, place interfacing against the wrong side of collar facing, pin in place, matching notches. Stitch one-half inch from edge. Clip off corners diagonally to eliminate bulk. Match and pin collar to facing, right sides together, and stitch using a five-eighths seam allowance. Do not stitch the notched

side of the collar—the side which will be attached to the garment. When three sides are properly stitched, clip the corners diagonally as close to the seamline as possible, making sure not to damage the stitches. If you follow with your thumbnail extended over the stitching line, you can clip up to your thumbnail without having to worry about cutting into the stitches. Grade, or layer, the seam allowances, trimming the interfacing as much as possible, the facing to about a quarter inch—so that you will have a graded, sharp, crisp edge, when you turn your collar right side out. If the collar is pointed, stitch twice around the points, about an inch on

either side and coming to the point for reinforcement. If the collar is curved, clip into the seam allowance about every inch or so to keep your rounded edge lying flat.

Turn collar right side out. With a blunt instrument, push out the corners, if your collar has them, making sure you do not poke through the material. A closed scissors works well. Press collar, rolling edge between your fingers to get it shaped as crisply as possible.

Assemble the neckline facing, sewing the front and back together at the shoulder and hemming it, if necessary. Do not attach it to the bodice. Match the center back of

the bodice with the center back of the collar and pin securely. (If your collar is one piece, find the center back by folding it in half and placing a pin at the crease.) Work with the garment right side out. Place pins at intervals of about an inch. Check to be sure that the collar is placed. Check to make sure the collar is equally distant from the center front on both sides. Machine baste the collar into place, remembering that the garment is right side up, with the collar laid and pinned on top of it. Remove the pins. Next, lay the neckline facing over the collar, and pin it to the collar and bodice neckline. Remember to place the neckline facing

with the right side down against the right side of the collar and garment. Stitch at five-eighths seam allowance, through all thicknesses—facing, collar, and garment. Go slowly, distributing the bulk as you move. Stop the machine frequently, or walk material through at the bulky or tight spots. (Walking through is done by turning the wheel by hand rather than using the electricity.)

Clip through the seam allowances at about one-half inch intervals to make sure the layers of fabric rest smoothly around the neck when the garment is completed. Turn the facing to the inside of the garment and give the whole assembled neckline a

good pressing. Roll the facing slightly to the inside and catch-stitch or whip-stitch it. If there are extension facings on your pattern, keep them out of the way until the collar is in place.

If you are using bias tape rather than fitted facings, lay bias tape over the collar. Stitch it in place and turn in as you would a facing, tacking it to the inside of the garment. Leave enough allowance of bias tape at both ends so that the ends may be turned in.

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